

ANNOUNCEMENT IN THE EDITORIAL PAGE OF THE STAGE (UK) in APRIL 1981 of FORMATION OF NEW INTERNATIONALIST THEATRE

(LATER KNOWN AS INTERNATIONALIST THEATRE) TO ASSERT A MULTI-RACIAL and MULTI-NATIONAL DRAMA POLICY, BEGINNING WITH THE STAGING OF GENET'S 'THE BALCONY' IN LONDON JULY 1981

`new company to assert a multi-racial drama policy`

`achieve an even mix of performers from different cultural groups`

2 - THE STAGE and TELEVISION TODAY, April 9, 1981

## Theatre News

### *Second show by Genet*

A SECOND production is in the pipeline for the new company formed to assert a multi-racial drama policy.

The New Internationalist Theatre Company, which made its debut last year with "'Tis Pity She's a Whore", will be presenting Genet's "The Balcony" in July. The group aims to achieve an even mix of performers from different cultural groups, including native British, and stage drama which "deals with issues and situations which cut across regional, cultural, and national barriers".



SUCCESS OF NEW INTERNATIONALIST THEATRE'S (later known as Internationalist Theatre), PERFORMANCE OF GENET'S 'THE BALCONY' WITH A MULTI-RACIAL AND MULTI-NATIONAL CAST, LONDON JULY 1981 .

REVIEW BY ANN MORLEY PRIESTMAN in THE STAGE 23 July 1981, pg. 8, "Tailormade Theatre"

"VERY OFTEN 'INTERNATIONAL' and 'MULTI-NATIONAL' are words which serve to disguise good intentions ...but this production deserves praise on purely artistic grounds".

## ***Tailormade theatre***

NEW INTERNATIONALIST  
THEATRE

### **The Balcony**

VERY OFTEN "international" and "multi-national" are words which serve to disguise good intentions and fallible practice. Genet's play is perhaps a rare example of theatre tailormade for such casting, but this production of the Bernard Frechtman translation deserves praise on purely artistic grounds.

Patrick Kealey has, perhaps, been less concerned to strip away the layers of sexual, political and spiritual deceit of the original than to filter them through the sieve of imaginative staging. He relies on lighting (Jan Sendor) and sound (Roy Weskin and Sion Evans) to suggest the carnal oasis which Mme Irma's house of illusions represents amid civil slaughter. Ann Hubbard's costumes emphasise this.

Ellen Thomas' Irma is a very fine portrait of the woman of foul business, and the company's administrative director Angelique Rockas fires off her as Carmen, croaking for a hapless child. Jonathan Oliver, Ray Charleson and Kenneth Hadley also loom shadow-large in this particular room sequence of mirrors.

**Anne Morley-Priestman**